

The background is a vibrant, abstract composition of overlapping shapes in bright yellow, blue, and red. The shapes vary in form, including circles, rectangles, and organic, hand-drawn-like blobs. Some shapes have thin black outlines, while others are solid. The overall effect is dynamic and colorful. The text '2008 Catalog' is centered over the image in a large, semi-transparent, light gray sans-serif font.

2008 Catalog

Design Arts Utah

see, experience,
use and value
the art of design
that surrounds
us every day

UTAH
arts
council

DESIGN
ARTS
UTAH

NATIONAL
ENDOWMENT
FOR THE ARTS



UTAH DEPARTMENT OF
COMMUNITY
AND CULTURE

JUROR STATEMENT

What struck me most about the breadth of creative was the overwhelming sense of place, a sense of the essence of Utah, that each entry possessed.

Architecture and Furniture design incorporated the use of honest materials in unexpected ways that were totally appropriate to the solutions.

Product design solutions were sophisticated, yet unexpected, from archery quivers to rethinking the wheelchair.

As for Graphic design, it is clear that posters are alive and well as a favorite advertising medium (which isn't a surprise given the wonderful legacy of poster design from McRay Magleby and Brigham Young University).

My favorite: the minimalist whimsy of the Kurt Vonnegut series for Penguin Books.

—Jennifer Morla, Juror

JENNIFER MORLA *Jennifer Morla received her BFA in graphic design from Massachusetts College of Art. Morla migrated to San Francisco in 1978, where she has become one of the most respected graphic designers in the industry.*

In 1984, Morla opened her own studio, Morla Design, a multi-faceted design firm that offers corporate identity, print collateral, retail store design, book design, packaging, web and multimedia design. Projects have included cover designs for the New York Times Magazine, the QuickTime brand launch for Apple® computers, broadcast animation for MTV®, Swatch®, Luna Textiles, Levi's® Jeans shops, as well as numerous identity campaigns, books and posters for experimental art organizations and museums. In addition to managing her own firm, Morla is the creative director of Design Within Reach since 2005. Under her guidance, the DWR creative team has been recognized with awards from both Graphis magazine and Communication Arts.

Morla has served on the National Board of AIGA, is a member of Alliance Graphique International (AGI) and serves on the Accessions Committee for Architecture and Design at the San Francisco Museum of Modern Art (SFMOMA). She also teaches a senior graphic design thesis course at the California College of the Arts. During her career, she has received more than 300 awards for excellence in graphic design, and her work is part of the permanent collections of both New York's Museum of Modern Art and SFMOMA.



UNIVERSITY OF UTAH
SCHOOL OF
ARCHITECTURE +
PLANNING
Salt Lake City
Architecture

Utah Bus Rapid Transit Shelter Project
Professor: Ryan Smith
Students: Adam Jensen, Jared Bradford,
Matt Newbold and Shane Sumsion

Client: Utah Transit Authority

The *Utah Bus Rapid Transit Shelter Project* was a collaborative effort between the Utah Transit Authority (UTA) and a small research group at the University of Utah, School of Architecture + Planning. The project required students to develop designs, construction documents, prepare pricing, perform value the fabrication of a prototype. The project had the goal of fostering lead users with the ability to collaborate in design teams. Each student team was assigned a lead that would organize the workload. Throughout the project students reported to the professor concerning workflow and received criticism on their design process. Meetings were held in this venue around a conference table in a collaborative manner.

Other than developing an innovative prefabricated and low cost solution to the new bus shelter system, the goals of the project to teach students building technology, specifically, fabrication, construction, and materials. Providing a real project in which students engaged in detailing, material selection, and ultimately specifications, allowed them to understand how to approach design through the lens of actual building.

SARINDA JONES
Salt Lake City
Interior/Product Design

DNA Triptych
Kiln-formed glass

The designer writes: "A minimalist approach gives my work a contemporary feel and illuminates the simple beauty of glass. I enjoy exploring the textures available in the medium of glass the technical process of making glass.

Using Bullseye glass, I cut 1/4" strips and fire them in a kiln at 1500 degrees for ten hours creating a brick of glass. I then take the brick to the glass blower's "hot shop" and using a "glory hole" (2000 degrees) I stretch the brick, like the process of pulling taffy, into rods of glass making the design get smaller and more detailed. Using a glass saw, I then cut the shapes into a pattern and again fire them to 1500 degrees in order to fuse sculpture into shape. The final process is to "cold-work" the glass with a series of diamond impregnated wheels and water to polish the glass to a high shine."



SOONJU KWON

Salt Lake City
Architecture

Culture Factory

This is an architectural work developed in studio at the University of Utah College of Architecture + Planning. The project started as a response to the question, "What is the American West?" The goal was to build a new language of western architecture. A "boom and bust" mining town, Butte, Montana, was the laboratory for this project.

The design is titled *Culture Factory* and pictures the west as a Garden of Eden where there is a welcoming open place that invites not only local but international visitors, and re-creates energy through the entertainment and interaction of these groups of diverse people.

The main local program is the community kitchen, promoting a healthy life style coming from the slow city movement. Another main program is intended to invite international visitors to the center, which features current art and tour offerings.

This project is located in the downtown area to target both groups and inserts a "green tube" to maximize group interaction. This urban green cell is a systemized light skin and greenhouse planter unit box which supports the community kitchen. It has a dynamic volume design to serve as a catalyst for energetic exchanges and contrasts the solid linear box of the visitor center.





SWIVELHEAD DESIGN WORKS

Salt Lake City

Graphic Design

Crane Movie Company Logo

Designer: Chad Keyes

The *Crane Movie Company* needed a logo and identity materials for its first nationwide film release. Inspiration was drawn from the golden age of film.





JANNA BUDGE

Orem

Product Design/Mobility

even

De-conditioned individuals have a lot to consider when deciding which chair is right for them. The gap between a traditional wheelchair and the low-end power chairs is so large, that many potential power chair users aren't comfortable with making the jump. A power chair with the benefits of a manual chair, is attractive to users that love their manual chair but need the assistance a power chair offers.

even is a manually controlled chair with in-hub electric-assist motors. Using *even* is like riding an electric bike. In-hub motors assist the user when they turn the wheels. The form-fitting chair provides comfort for hours of use with side supports to aide posture and eliminate need for annoying armrests. The chair is offered in two shell sizes small, medium, and large cushions for each shell. The spoke-less wheels protect fingers while tucked footrests improve maneuverability and protect feet. The frame is structured to allow both width and height adjustment to accommodate to a wide range of sizes

HALLEY TESSIER

Tooele

Architecture

Interfaith Funerary Chapel Complex

The funerary chapel complex is intended to be a spiritual building designated for the processing of the deceased, funeral arrangements and services, and the storage of remains. Located on 11th Avenue above the Salt Lake City cemetery, this structure cantilevers out of the hilly terrain to focus on the beautiful views of the city below.

The design is driven by the powerful elements present in light and color. Each space is associated with a specific color, to encourage healing, meditation, and peacefulness. Color is present through the subtle reflection of vegetation, water, sky, and redwoods by the laminated glass enveloping the building.



ROCKETSHIP

Provo

Product Design/Sporting
Equipment

Field and Hip Quivers

Client: Easton

Target shooting is a technical and high-precision sport. However the current market is saturated with traditionally-styled shooting accessories. The Easton quivers feature athletic materials and styling that compliment the athletic and technical nature of the sport today. Innovative feature like the oversize pocket that integrates the shaft and sling and a molded arrow sorter help target shooters to organize their gear efficiently and effectively. The angle-adjustability of the shaft allows archers to customize the position of their arrows to accommodate for individual shooting preferences.

The field and hip quivers were developed through a combination of observational research, focus groups, and sketching. Prototypes were created from technical drawings and modified to meet the user's needs.



WADE SMITH

Pleasant Grove
Furniture Design

New Leaf

The bench has been a place for people to share a moment or two while sitting with each other. Sustainability has been a common topic in these moments people share. With this in mind, *New Leaf* has been designed.

The boards come from scraps at a local cabinet making shop and have been rescued to become part of this bench.

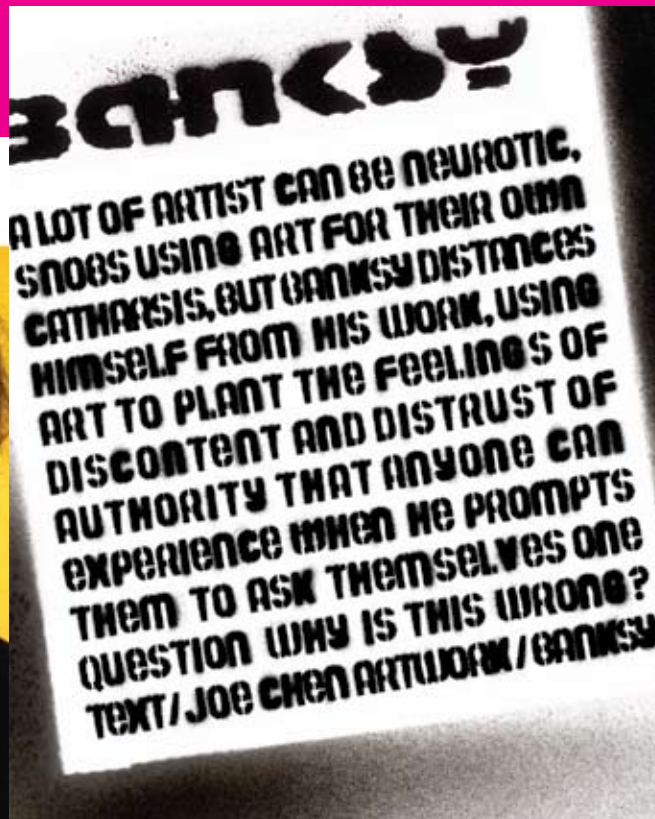
The finish is simple and brings out the individual characteristics of each board. The simplicity of the frame makes it something that can be used with other boards in the future as people may want a change. Because the bench knocks down flat, it is easy to ship and requires less shipping volume. Assembly is simple and can be done with one screwdriver.

Each bench has a "one-off" feeling but it is still mass produced, returning to a sense of originality in each piece, but still being manufacturable.

People will enjoy sitting and conversing on a bench that is aware of its history and the future.



anthem



NICHOLAS MENDOZA

Provo
Graphic Design

Anthem Magazine

This project was a re-design of *Anthem Magazine*. The magazine incorporates editorial coverage of emerging faces with some of the more well-known icons in film, music, style, art and design. Everything from the masthead to the grid was redesigned. The designer gave the grid more white space for a cleaner look, allowing more freedom for type layout. Organizing the information gave way to more dynamic layouts which would grab the reader's attention.



BY THE POST, NAKED BUT FOR LEATHER APRONS AND LEATHER HOODS OVER THEIR FACES. THOSE WHO HAD BROUGHT US LEFT, LEAVING US TO THE TWO JUDGES WHO STOOD IN A CORNER OF THE room. The Judges were small, thin men, gray and bent. They gave the signal to the two strong hooded ones. They tore the clothes from our body, they threw us down upon our knees and they tied our hands to the iron post. The first blow of the lash felt as if our spine had been cut in two. The second blow stopped the first, and for a second we felt nothing, then the pain struck us in our throat and fire ran in our lungs without air. But we did not cry out. The lash whistled like a singing wind. We tried to count the blows, but we lost count. We knew that the blows were falling upon our back. Only we felt nothing upon our back any longer. A flaming grill kept dancing before our eyes, and we thought of nothing save that grill, a grill, a grill of red squares, and then we knew that we were looking at the squares of the iron grill in the door, and there were also the squares of stone on the walls, and the squares which the lash was cutting upon our back, crossing and re-crossing itself in our flesh.

Then we saw a hat before us. It knocked our chin up, and we saw the red froth of our mouth on the withered fingers, and the Judge asked: But we jerked our head away, hid our face upon our tied hands, and bit our lips. The lash whistled again. We wondered who was sprinkling burning coal dust upon the floor, for we saw drops of red twinkling on the staves around us. It is dark here in the forest. The leaves rustle over our head, black against the last gold of the sky. The moss is soft and warm. We shall sleep on this moss for many nights, till the beasts of the forest come to tear our body. We have no bed now, save the moss, and no future, save the beasts. We are old now, yet we were young this morning, when we carried our glass box through the streets of the City to the Home of the Scholars. No men stopped us, for there were none about from the Palace of Corrective Detention, and the others knew nothing. No men stopped us at the gate. We walked through empty passages and into the great hall where the World Council of Scholars sat in solemn meeting. We saw nothing as we entered, save the sky in the great windows, blue and glowing. Then we saw the Scholars who sat around a long table they were as shapeless clouds huddled at the rise of the great sky. There were men whose famous names we knew, and others from distant lands whose names we had not heard. We saw a great painting on the wall over their heads, of the twenty illustrious men who had invented the candle.

All the heads of the Council turned to us as we entered. These great and wise of the earth did not know what to think of us, and they looked upon us with wonder and curiosity, as if we were a miracle. It is true that our tunic was torn and stained with brown stains which had been blood. We raised our right arm and we said: "Our greeting to you, our honored brothers of the World Council of Scholars!" Then Collective 0-009, the eldest and wisest of the Council, spoke and asked: "Who are you, our brother? For you do not look like a Scholar." "Our name is Equality 7-2521," we answered, "and we are a Street Sweeper of this City." We have hundreds of books for you, my brothers. Read them all! Then it became like a great snail had smothered the hall. For all the Scholars spoke at once, and they were angry and frightened. A Street Sweeper? A Street Sweeper was known only to the World Council of Scholars! It could not be believed. It was against all the rules and all the laws! But we knew we had no more time. We spoke again. We wondered who was sprinkling burning coal dust upon the floor. "Our brothers," we said, "I have no eye, nor ear, nor tongue now. It is only our brother men who walk over us to thought to us, for we are nothing, but listen to our words, for we bring you a gift such as had never been brought to men. Listen to us, for we hold the future of mankind in our hands." Then they listened. We placed our glass box upon the table before them. We spoke of it, and of our long quest, and of our tunnel, and of our escape from the Palace of Corrective Detention. Not a hand moved in that hall, as we spoke, nor an eye. Then we put the wires to the box.

WE DON'T NEED ANY MORE
HEROES, WE JUST NEED
SOMEONE TO TAKE OUT THE

CLING



DESIGN BUILD BLUFF

Park City
Architecture

Sweet Caroline

Client: Caroline Lameman

The client asked that this project reflect and respect her traditional Navajo childhood and her young adult years in Anglo societies.

Sweet Caroline straddles the modern world and the Navajo world within a 1200 square feet: a semi-circular, earthen and lime plastered great room with a fin-like structural walls opening to axis views of Caroline's tree-lined garden and the slickrock hills Caroline combed as a child. The two cultures integrate in an east/west corridor that bifurcate the home, including the requisite east facing entrance, one wall direct and the other slightly curved. Aspen wood ceiling carried by lodgepole pine beams simulates traditional Navajo corbels, while the most rectilinear bedroom wing includes Anglo-inspiration. All of it is wood framed and clad with new-tech, cementitious Hardiboard on the exterior, and Baltic birch ply inside. Caroline's house is centered on the traditional hearth space (and the only source of heat.) For that, there was donated a wildly, yet appropriate juxtaposition of a Danish-looking thing called a "Fire Orb." Under the hearth is a sandstone slab floor selected from the nearby wash, demarcating the circle of life.

The *Sweet Caroline* project embodies old lives, new lives, the past, the present, the future, and all things natural and naturally comforting.





DESIGN BUILD BLUFF

Park City
Architecture

Benally House
Client: Dora and Baxter Benally

The beginning point for designing this home was the "central hearth," which in Navajo culture is traditionally an exterior fire pit that serves as a family and community gathering place. After the site was designated (with an X drawn in the earth,) in an area mere steps from the breathtaking sweep of the red bluff that rises behind the Benally lot. Lines were drawn from the pit connecting each of the four sacred mountains from the Navajo Creation Story. The pie-shaped parapet walls were then designed on those lines in four forms, with the pitch of the roof wrapping around the walls. Walls are wide open, allowing easy access to all 1100 square feet of the hogan-shaped home.

The construction includes hand-made adobe-like bricks formed from discarded road base, other natural materials, and recycled or discarded construction materials. Thermal mass awareness design for heat gain / loss as well as solar water heating systems all combine for energy use efficiency.





TRAVIS PURRINGTON

Salt Lake City
Graphic Design

3Form Packaging Design
Client: 3Form

This project is a re-design of 3Form's current sample system packaging by organizing product information effectively for the user. The system was designed for use by architects and interior designers with a "firm" setting and have a broad range of versatility to grow and accommodate the evolution of a new product line while being easy to find and attractive.

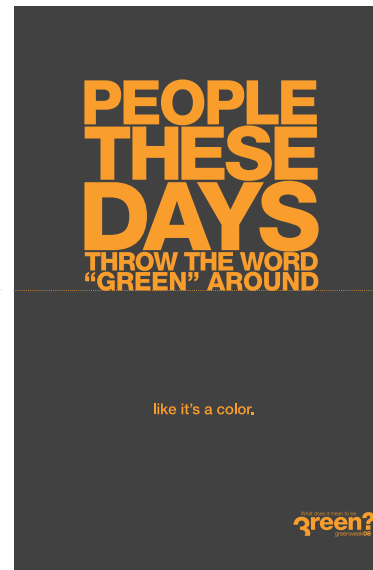
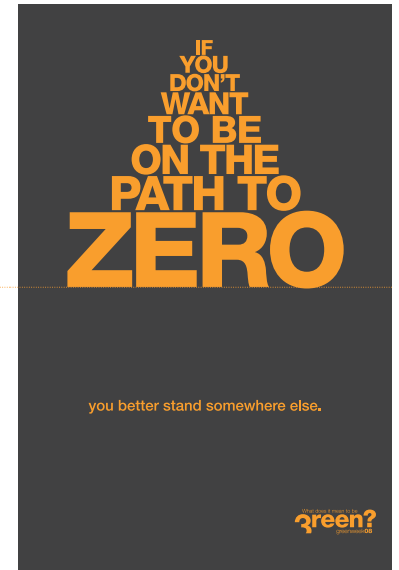
TRAVIS PURRINGTON

Salt Lake City
Graphic Design

3Form Greenweek Posters Client: 3Form

The designer developed this concept for an annual 3Form event involving a week dedicated to making the 3form Corporation "greener".

Purrington explains, "I wanted to emphasize the over-use of the word 'green' in marketing these days and direct people to conclude their own meaning. Posters also make reference to 3Form's path to zero, an initiative that would eliminate all landfill waste by the company by 2009."





AJR ATELIER
JÖRG RÜGEMER
 Salt Lake City
 Architecture

LIDL Superstore
 Client: LIDL Dienstleistung GmbH &
 Co. KG

As architects we are not obliged to be obedient to our clients without reservation, because we have our own

artistic scope. Our goal in creating the discount store design was to detect the creative potential within the stipulated general conditions demanded by the client, and to design a building with a contemporary, modern appearance, which then would consider the main identity of the discount chain without using the conventional, often fake building elements of the company's standard building design. The commissioned project turned out to be even more challenging by the client's contractual

default not to intervene formatively in the standardized interior. Thus the concept of wrapping was determined; it supports the task to carefully merge the intricate function of the retail store into the existing urban environment.

The natural stone façade reflects the client's hidden fondness for washed concrete panels. Those are "packed" into galvanized abstractions of a shopping cart: the gabion basket. Furthermore, the façade considers the predominant site elements: trees and solid ground. The

entire building can be disassembled and recycled; thus the design is responsive to the aspects of temporality and rapid development, which often occurs in retail trade architecture.

The combination of an extensive green roof with layers of solid rock and wooden lamellas as façade material improves the climate performance of the building substantially. The building operates without an air conditioning system adding significantly to its sustainability.



ANGELA LAWRENCE

Salt Lake City
Graphic Design

Agent Custom Logos

These logos were designed to create a unique identity for each of the agents within the agency.



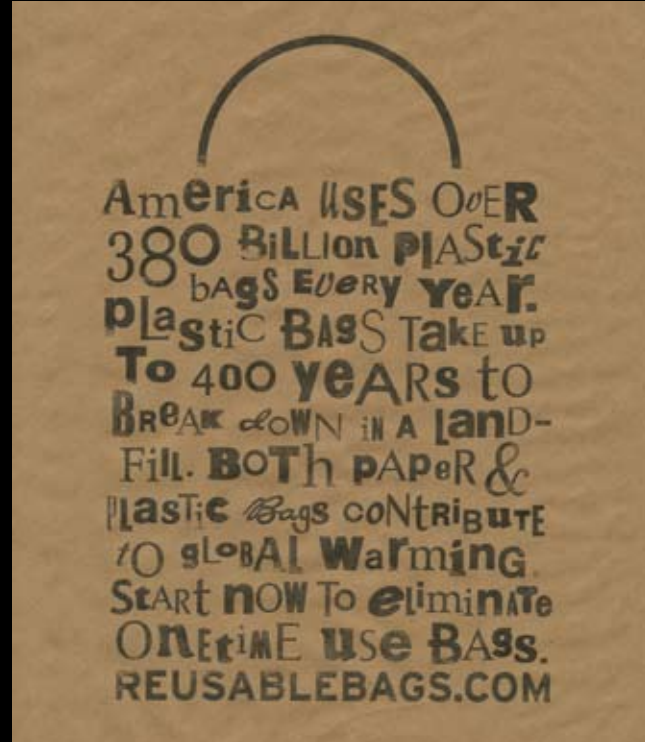
AARON MONSON

Orem

Graphic Design

Los Angeles Guitar Quartet Poster

The *Los Angeles Guitar Quartet* is an internationally recognized classical guitar quartet, which has been playing for decades. They play several different styles, but continue to set a standard for classical guitar that is unmatched. The poster represents the shape of the guitar using four repetitive guitars. The poster is 16" x 20" silkscreen.



AARON MONSON

Orem

Graphic Design

380 Billion Bags

This poster was designed to address the social issue of using reusable bags rather than paper and plastic bags. It lists several facts on the dangers of not using reusable bags and the impact it has on the earth. Monson explains, "The design of the poster creates a ransom note effect by using the typography from corporations that do not encourage reusable bags (Borders®, Kroger®, Nordstrom®, etc.)" The poster was originally designed to be a 16" x 20" silkscreen onto recycled fabric.

AARON MONSON

Orem

Graphic Design

Vonnegut Books

With the passing of Kurt Vonnegut in 2007, the designer felt it appropriate to design a collection of his novels that would celebrate him as an artist. Later in his life, Vonnegut was asked to grade his own work, he responded by giving all of his novels a letter grade. The novels chosen to be included in this redesign are his A+ novels (Cat's Cradle, Mother Night and Slaughter House Five.) All of the art work used on the slipcase and on the book covers are taken from screenprints Vonnegut made late in his life, including the self-portrait that is positioned on the side of the slipcase.



AARON MONSON

Orem

Graphic Design

Dry Soda Redesign

Dry Soda is a company of out Seattle that makes a small line of flavored sodas (lemongrass, lavender, rhubarb, and kumquat). The sodas were created as a non alcoholic option for pairing drinks with food. The drinks can also be used as a mixer for cocktails. My simple redesign positions the product to stand out from its competition. The "Y" on the label doubles as the shape of the martini glass.



JOY STEIN
Rockville
Graphic Design

Joy Stein Postcard

Ms. Stein explains, "I wanted to send out a postcard that conveyed my sincere joy and excitement at being a professional

working in design and photography. I wanted to convey excitement and at the same time suggest that my limits are vast and boundless as I appear to be jumping quite high and outside human ability. The photo was extremely fun and it has movement and energy. It's an excellent way to announce upcoming events, projects or awards that I am excited about."

This card was designed as a general postcard to include with promotional materials. The back is blank to allow the use as an invitation or note card. It is meant to have multiple and open uses, but be arresting enough to look at. *Photography by Joy Stein.*



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